

K S O R

Guide

TO THE ARTS

JANUARY 1990

1250 Siskiyou Blvd., Ashland, OR 97520, (503) 482-6301



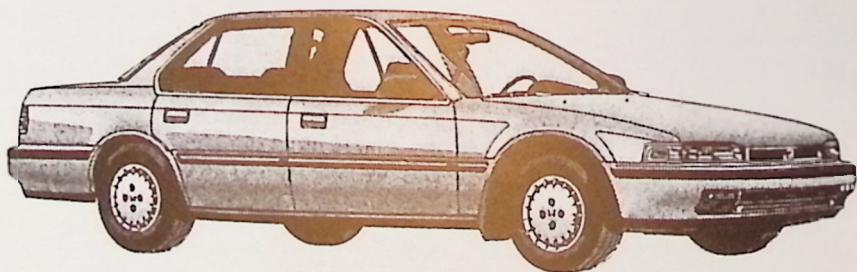
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"Gerenuk Basket" by Jim Robinson
page 20

Front Cover: "House on Beach" oil on canvas by Dan Dunn, Second Street Gallery, OldTown Bandon.

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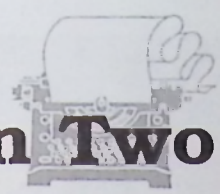
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FROM THE DIRECTOR'S DESK

Three is Less Than Two



Our Fall Marathon ended at 9 PM on Wednesday evening, November 15 and proved an interesting and successful experiment. As our marathons have increased in both length and goal, in a variety of ways we asked listeners for comments and suggestions following last Spring's marathon. What resulted was an experiment in marathon structure and strategy — our Fall 1989 marathon.

What made this marathon different, at least for us, was imposing a ten-day limit and stating a goal based around memberships rather than dollars. When we set the 2500 person goal we did so knowing that the goal was extremely ambitious. In all honesty, it is the was the only marathon in years whose goal I flatly believed was nearly impossible. But the real, although perhaps slightly sublimated, goal of *this* marathon was accelerating the marathon's *pace*.

No one really knew what a plausibly attainable daily pace was. In the past our practice of marathon-ing until our stated dollar goal was reached deprived listeners of the challenge of hitting a given dollar goal by a known ending time. As a result, the sense of urgency was diminished and radical variations in daily pledging patterns existed. We were convinced that marathons which lasted twenty or more days weren't required to raise the same sums we had raised in the past. However, we didn't know how many days were *actually* required to accomplish the same result if our marathons' daily pacing could be accelerated.

So an unstated goal of Fall Marathon 89 was both to significantly increase the daily pacing, in order to shorten our marathons, and to learn more about our realistic capabilities in these areas.

Our long term goal was, and remains, to reduce the amount of time both station personnel and listeners need to invest in fundraising while at the same time maintaining the program services our listeners have come to expect.

We didn't reach 2500 memberships, our stated goal, or even come within striking distance. Only on our last day did we even attain the daily average of 250

pledges which would have been necessary for a 2500 member ten-day marathon. We had 254 pledges on that last day but had other days as low as 135. In total we received 1783 pledges for a daily average of was 177. Our pledges totaled \$72,005. A 2500 membership goal would have produced approximately \$100,000 so the shortfall against goal was meaningful.

You might think we were disappointed but we were actually elated. Fall Marathon 89 had tremendously positive results. First, our average daily number of pledges increased by nearly 35%. Second, our listeners seemed extremely gratified by the shortened pace of the marathon. We received absolutely no adverse comment during the marathon about our fundraising activities. Third, station personnel were able to devote themselves fully to the marathon for the entire ten-day period because the known length allowed pacing one's energies in a fashion not possible with the open-ended nature of our earlier efforts.

While we established that 250 pledges per day was not an attainable daily average, we also proved that a 35% increase in earlier pledging patterns was possible. And over a period of time, as our total listening audience increases in size, we know that we can move closer to 250 pledges per day as a goal and feel confident of attaining it.

In the mean time, we must deal with the membership and dollar shortfall from our stated goal. To do so we are changing our marathon pattern for the foreseeable future. In place of two "long" open-ended marathons, we are going to schedule three shorter marathons. Our past patterns would have produced about 5600 pledges with a dollar total of \$225,000 — and would have required between 42 and 45 days to do so.

Doing three shorter marathons this year should allow us to achieve the same net result while still shaving more than ten days total marathon activity off of all of our calendars. We believe that's a good trade off — one more marathon which achieves a substantial reduction in the total time and energy devoted to marathons.

Details have yet to be fully developed, but this is one time where more (marathons) equal less (marathon interruption and energy diversion).

We hope you agree.

And to all of our wonderful members, volunteers, restaurant and premium donors — thanks for making Fall Marathon 89 a real winner!

- Ronald Kramer
Director of Broadcasting

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Cave Junction	90.9
Chiloquin	91.7
Coquille	93.5
Coos Bay	94.5
Crescent City	91.7
D. Indian-Eldorado Lake	94.1
FL Jones, Etna	91.1
Gasquet	89.1
Gold Beach	91.5
Grants Pass	94.9
Happy Camp	91.9
Jacksonville	91.9
Klamath Falls	90.5
Lakeview	93.5
Langlois, Stus	91.3
LaPine, Beaver Marsh	93.1
Union	94.7
McCloud, Dunsmuir	95.3
Merrill, Malin, Tulalake	91.9
Port Orford	90.5
Parts P. Orford, Coquille	91.9
Roseburg	90.5
Sutherlin, Glendale	93.3
Weed	93.5
Yreka, Mantague	91.5

Composing Starts
With a Single Note.

Sumi painting by
Todd Barton



What excites me most is a blank piece of music paper. It is a translucent widow on yet another unexplored sonic terrain. Through it I glimpse new and ancient ways of thinking and feeling.

*Its frame holds space
Its view holds time.
Time and space converge
In the dots and lines
Of musical notes.*

Medieval composers likened musical notes upon a staff to stars upon the vault of heaven. For me they still have that mythic quality — their meaning is mysterious, ineffable and filled with potential and possibility. Theri “look” excites me!

I can still remember, with adolescent enthusiasm, the sense of fear and hope as I stared at a blank piece of 24-stave music paper and began to create a piece for the high school symphonic band. And I distinctly recall my first

impression upon its completion — joy at having created a piece of “graphic art!” The hundreds of notes on a single page created a pleasing pattern that somehow satisfied the would-be graphic artist in me. And now, even with music printing programs available for my computer, I still get the most pleasure out of copying the score and parts by hand. Somehow the feel of pencil on paper and the immediate, physical connection to the end result lend a tangibility to the rather ethereal endeavor of composing music.

Each composition begins with a single note. Finding the pitch and timbral quality of that first note is the most difficult part of the compositional process. Once found, that note engenders its own musical vocabulary, which, in turn, guides my mind and emotions into new frontiers of sonic perception.

That first note is defined by the silence that precedes it and by the note that follows it. The placement of a note in time defines its meaning. Let me show this with a silly little poem I put

COMPOSING MUSIC

FOR THE THEATRE

by Todd Barton

This is the third in a series of articles by artists of unusual arts.

together for a poetry benefit. Pretend that the words in the following poem are notes. You will see that their placement in time gives them meaning and often changes their meaning, much like music. In fact, for me, music derives meaning from syntax, while language derives meaning from symbol and metaphor. Here is the original version of the poem which is meant to be read aloud. (Note: this poem revolves on the spoken ambiguity of the words "here" and "here.")

*I think
I am here
Hearing
Things
Now.*

By juggling the word/note order we can get a poem that has a completely different impact on the listener:

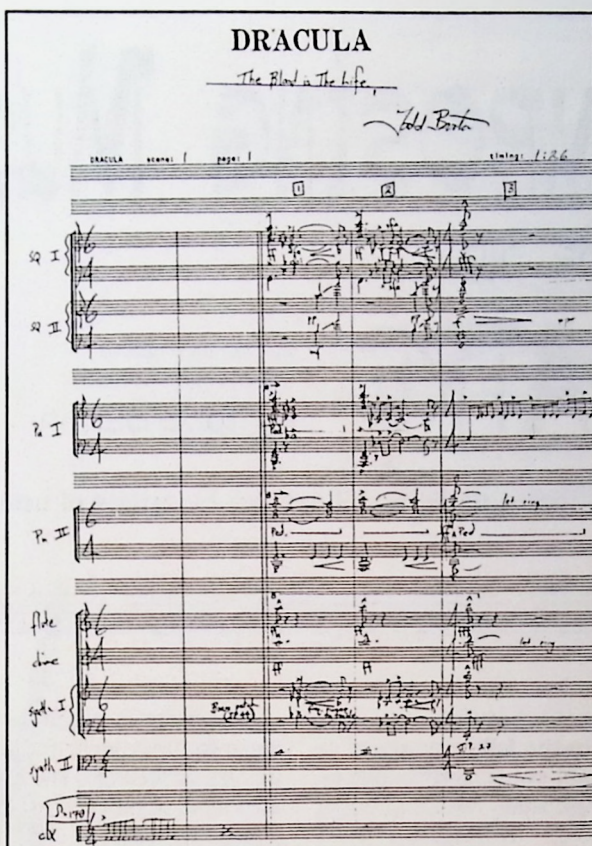
*Things think.
Now, I am
Hearing.*

Or,

*Here things hear.
I think I hear here.*

The order in which these words come to the listener conjures different images or feelings. The composer creates a set of musical or sonic events in a specific order, an order which, hopefully, gives meaning and emotional impact to the chosen vocabulary.

Often a specific emotion is attained simply through choice of instrumental timbre and rhythmic pacing. For instance, a melody performed by a solitary viola at a slow pace may sound quite lonely and melancholy. But, that same melody performed by a brass band at a march tempo may sound quite stirring and heroic. The difference between a viola and a brass band is not only timbral but also visual; it is a difference in quantity. And, this "visual" aspect influences my musical decisions. Often, when I find myself at a dead-end in the compositional process, I take a deep breath, close my eyes and imagine the music being performed. I watch the specific movements of each player and get a sense of the overall density and contrasts of



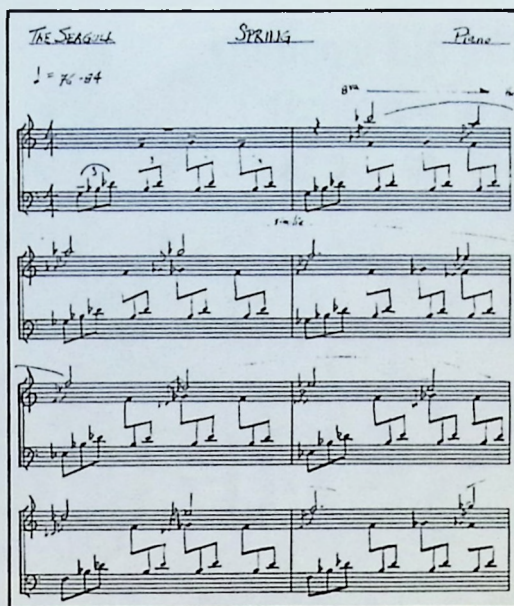
Opening music cue from *Dracula*. Orchestrated for two string quartets, two pianos, flute, chimes and two synthesizers.

movement among all the players. This self-made ritual often reveals the next place to go musically. That is, if the physical movement has been staid and sparse, then I will look for musical gestures that will take my imaginary performers into denser textures and quicker movements.

Sometimes the musical territories I explore at the Oregon Shakespeare Festival take me to the music of the Middle Ages where I must learn to think like a Benedictine monk. Other times, I may romp through the musical vocabulary of Mozart to create

music for the farcical worlds of the 18th century plays *She Stoops to Conquer* and *Wild Oats*. And often, with fantastical plays such as this year's production of Shakespeare's *Pericles*, I will immerse myself in World Music in order to craft imagined "ethnic" musics.

Creating music to enhance dramatic works is a unique artcraft. For me its challenge is similar to the art of the haiku poet and the craft of a journalist. Like haiku, my musical forms are quite short, but their content must carry specific emotions with multiple



Spring. Solo piano piece for the beginning of Act II of *The Seagull*, a play by Anton Chekhov.

interpretations. Like the journalist, my craft is collaborative: my assignments chosen and guided by committee, the final product subject to ruthless editing, and, as with all temporal businesses, it must be finished by the agreed-upon deadline.

I do not find these deadlines and format requirements a deterrant to art or personal expression. Instead, they are a spur to hone and tune one's craft to such a pitch that the craft, art and expression become more immediate.

Like the poet who explores the subatomic structure of words and metaphor, I explore the discrete structure of notes and sounds. Like the journalist who processes words at a break-neck pace in order to communicate a specific image or idea, I work at a pace approaching the speed of sound. But, unlike the journalist whose work appears alongside other articles of diverse topics, my music

appears simultaneously with a story being told aloud by actors in costumes on a lighted set on a stage with an audience watching.

For me, composing music for the theatre is a never-ending ritual journey along which I can experience and explore purgatory, hell and heaven without ever leaving my home ... physically.

Todd Barton is Composer and Music Director for the Oregon Shakespeare Festival. KSOR listeners have heard his theme music for Chautauqua, The Curve of Wonder and The Jefferson Daily. His work with the KRONOS Quartet includes scores to *Dracula* and *Breaking the Silence*. He has also composed music for the cassette that accompanies Ursula K. Le Guin's book, *Always Coming Home*.

*“ The old wooden
spans provide a
link to the past. ”*

Oregon's Heritage of Covered Bridges

By Orville
O. Erdmann

From simple, rugged covered bridges to the splendor of covered bridges that looked like churches, the epitome of covered bridge building reached its height architecturally in Oregon. The bridge builders vied in creating a structure ornate enough to satisfy the most critical of persons. Not only were the bridges built strong, but they were also exceptionally lovely to the eye.

Oregon's covered bridges had their roots in the eastern section of the United States. The pioneers who came to Oregon from the east, in many cases farmers who wanted to homestead land in the Oregon territory, knew little of the land and its topography. There were mountains and streams, rivers and gullies, and land

that was eroded. In order to get over most of these obstacles, bridges had to be built. At first they were simple bridges that would span the river, stream or creek. However, this did not solve the problem. Torrential floods and freshets would wash these simple bridges downstream. A better system of bridge-building had to evolve.

That evolution was legislative in origin. In 1845 the Oregon Legislative Act of December 19 gave legal aid to bridge construction. In 1849 another Legislative Act produced a general law providing for the building of bridges under the aegis of county governments. Each probate court was empowered to determine what bridges could be built and maintained at the



Drift Creek covered bridge, Lincoln County, is the oldest covered bridge in Oregon.

expense of the county. In 1854 the Legislature conferred power to the county commissioners to incorporate bridge-building in their respective counties. When most of these bridges were destroyed by wind, rain and floods, the inevitable had to be dealt with—build a bridge that would resist the ravages of the elements.

The bridge that emerged was the covered bridge. Studies proved that by covering a bridge, the structure would last 30% longer. This was the solution the builders were looking for. Contracts were let out to build covered bridges, and many companies were started. One of the first known covered bridges constructed in Oregon was the Island Mills bridge in Oregon City in the 1850s. This bridge was replaced after four years of service, and another was built in its place; however, misfortune came again when rains carried it downstream.

One of Oregon's most prolific bridge builders was Albert Miller; the other was Lord Nels Roney, who was Miller's head carpenter. Miller was from Ohio

and had the patent rights to build a covered bridge using the "Smith" truss which was later proven not to be a reliable span. Due to an unfortunate accident while working on a bridge, Roney was forced to leave Miller's employ and recuperate for a while. He never returned to Miller's outfit but struck out on his own. He built many bridges in Oregon using the "Howe" truss, invented by William Howe, who was a relative of Elias Howe. This type of truss was eventually adopted by the State of Oregon in building future covered bridges. Most of the remaining covered bridges are Howe trusses, but there are a few Kingpost and Queenpost trusses still standing.

At one time in Oregon's history, there were an estimated 350 to 450 bridges both covered and uncovered. Not a scant ten years ago, there were 61 covered bridges remaining in Oregon. Now the number has dwindled to 49. It was common practice to tear down a bridge and destroy it completely, replacing it with a modern con-



Sandy Creek covered bridge at Remote is the only covered bridge in Coos County.

struction of a concrete span or one made of iron or steel. Today the accepted practice is to take the bridge down, label all the parts, and sell it to the highest bidder. Many of our covered bridges have been saved because a city has purchased the bridge and rebuilt it in a conspicuous place for all to see and appreciate.

It may be noted that while the eastern section of the United States has the most covered bridges, Oregon has the most west of the Mississippi. Oregon also has the only covered bridge society west of the Mississippi. This incorporated, non-profit organization, founded in 1978, is dedicated to the preservation and restoration of Oregon's covered bridges and promotes the study of their history and construction. Working with citizen groups, the Society has been instrumental in preserving many of Oregon's covered bridges. Through its membership, the Society offers covered bridge tours, picnics, quarterly newsletters, guest speakers, slide shows, historical bridge data and memorabilia for sale.

If you are interested in joining the Covered Bridge Society, or want more information, write Sharon Evans, c/o Covered Bridge Society of Oregon, P.O. Box 1804, Newport, Oregon 97365.

If you want the thrill of discovering a piece of Oregon's heritage, venture out and see the covered bridges for yourself. Also check with your library for the following books: *Roofs Over Rivers* by Bill Cockrell; *Oregon Covered Bridges* by Lee H. Nelson; *Covered Bridges of the West* by Kramer Adams. Lee Nelson states it very succinctly in his book: "The old wooden spans provide a link to the past, and when all of Oregon's covered bridge are gone, an associable part of her past will have disappeared with them."

Orville Erdmann is a retired educator living in Bandon, Oregon. He teaches a mini-course in covered bridges at Southwestern Oregon Community College. He has also put together a traveling museum exhibit showing Oregon's Covered Bridges.

Debra Harris in Concert

Classical music lovers will not want to miss flutist Debra Harris in concert on Saturday, January 6, at 8 pm, at the Southern Oregon State College Music Recital Hall. It is an evening of French flute music, as expressive and romantic as the language itself, music from the heart in the hands of refined performers. Harris will be accompanied by pianist Stephen Truelove and joined by Irene Fitch on oboe, Marty Ruddy on bass, and Jim Malachi on drums.

Harris was a recipient of a Ruth Lorraine Close Award for music scholarship at the University of Oregon, where she performed twice as concerto soloist with the U of O Symphony Orchestra and received her Bachelor of Music degree in 1986. Also in 1986, she won a national student competition and performed in a master class with composer/flutist Robert Dick at the National Flute Association's convention in New York City. Harris continued to study privately with Dick, whose expertise is in avant-garde music and "extended" flute techniques. She was selected by conductor James DePreist to fill a sabbatical position for Principal Flute in the Britt Classical Festival Orchestra for the 1988 season.

Harris will be accompanied by pianist Stephen Truelove, a part-time faculty member at SOSOC. Truelove's credentials include a Doctor of Music degree from Oklahoma University, a silver medal in the 1983 International Piano Recording Competition, and first prize in the 1986 New Music Forum of Houston Composer's Competition. In addition to studying with



Heather Duke

Debra Harris

pianist Herbert Henck in Darmstadt, West Germany. Truelove studied analysis, conducting, and composition with world-renowned composer Karlheinz Stockhausen. He toured Europe with Stockhausen in 1980.

Harris and Truelove will be performing most of the pieces; also on the program are a flute and oboe duet and a suite for "classical" flute and "jazz" piano with bass and drums. The selection of music is varied—from Baroque to Romantic, Impressionistic and Contemporary. Works are by Loillet, Caplet, Poulenc, Debussy, Jolivet, Messaien, and Bolling. Each piece is emotionally evocative, though distinctly different in style.

Tickets for the concert are \$5 general, \$3 students/seniors, available at the door and at Cripple Creek Music in Ashland. A portion of the proceeds will be contributed to an SOSOC music scholarship fund. For more information, call 482-9868.



*The Swanstreet Trio: Ted Swan,
Eric Street, Judy Swan.*

Singer...

Baker...

Flute Player

by Ann McGill

T

ed bakes bread; Judy pours coffee. Ted plays flute; Judy sings soprano. Ted's teachers wanted him to get his masters degree from Yale University School of Music; Judy starred as Gretel in the Rogue Opera's December production. Ted and Judy are married and own a bakery in Klamath Falls, where they live with their young son, Christopher. And...Ted and Judy Swan are professional musicians.

Music is their love; they would like it to be their life, but, as Ted says, "The economic reality of western culture is that most professional musicians are part-time performers." In the 70s he was affiliated with the musicians' union in the San Francisco Bay Area. At that time, he recalls, there were only 10-12% of the members who were fulltime performers. The rest had to supplement their sporadic, meager incomes with more mundane jobs. Swan feels this situation has generally not improved as far as classical musicians are concerned, noting the bankruptcy of several metropolitan symphonies in the recent past.

And yet... and yet... the Swans continue to gain on their goal. With their performances "increasing exponentially," they say, they are almost at the point where they will be able to be full-time musicians.

In Klamath Falls? A town of 30,000 with no opera, professional symphony, or ballet? How do Ted and Judy expect to make a living as classical musicians in Klamath Falls? As many of their predecessors in other music fields from country to rock have found, the answer may lie in "going on the road."

A year ago the couple, along with their fellow musician, Eric Street, toured the midwest as the Swanstreet Trio. Their offerings at colleges, community concerts, and public schools

blended voice, piano, and flute into comprehensive classical programs. Such tours provide the trio with enough income to pay travel expenses plus compensate for any "down time" in their "other" occupations. As Ted points out, however, this only lasts as long as the performance schedule; then that old economic reality sets backs in.

One reason the Swans own their bakery, The Swan, across the street from the Klamath County Courthouse, is that being self-employed gives them the flexibility to take advantage of performance engagements.

"You must audition for everything. You must be available for everything. You must be persistent without being a pest, and let the people know you are serious," stresses Judy about the key to making it to financial independence. Hence her numerous leading roles in musicals and operas presented by the Rogue and Eugene Operas. Back home, she triumphed as Marian the Librarian (twice!) in the Ross Ragland premier and return engagement of *The Music Man*. In addition, she is director and soprano for the local "Saddlerock Dinner Muscale."

Ted works the phone arranging concerts and tours through cultural affairs directors at colleges and public school systems. In conjunction with their tours, they often offer master classes at colleges and personalized instruction for younger students.

"When an audience member contrasts my playing style with that of James Galway, it reinforces my self-concept as a professional musician," says Ted. "When students ask for autographs saying, 'That's what I want to do after hearing a performance... it's wonderful.'"

Judy concurs. "The highest compliment you can have is when a student

tells you that your performance has inspired him or her to want to practice more."

Such visible recognition of their professional identity is one of the factors both Swans find in short supply in a small town such as Klamath Falls.

"It is very frustrating because it is hard for people to see you as a professional rather than someone who sings as a hobby or plays the flute on the side," says Ted. "In cities, people are more used to having musicians and artists around who get paid for what they do."

City attitudes are something Ted

knows about because he grew up in the Bay Area. "My family is not musical. But I knew from when I was very young that I wanted to be a musician. I would have taken violin in the fourth grade, but the teacher scared me. So I started with the flute in the fifth grade and have played it ever since." He went on to earn a Bachelor of Music degree from U.C. Berkeley. Yale was financially out of the question, so he headed north to U of O, where he obtained his Masters in Flute Performance.

While at Eugene, Ted met Judy, a student in the Masters program in Vocal Performance. A native of the midwest, Judy had obtained her undergraduate degree from Cornell College in Iowa and then headed to Eugene, a town she had experienced and loved earlier in her schooling.

It was also in Eugene that Ted's culinary expertise was honed. Working as assistant manager of a restaurant, he "cooked his way through grad school." Then it was back to the bay for stints with the San Mateo Community Orchestra, the American

Continued on Page 41



Judy Swan in her role as Marian in The Music Man.



ATTENTION: JANUARY AND FEBRUARY RENEWING MEMBERS

There's still time to renew!

You still have an opportunity to have your entire contribution matched by the Fred Meyer Charitable Trust challenge grant!

Members who have traditionally had renewal dates in Fall/Winter are invited to move their future renewal date to July — to be part of a July (Silent, Quiet, Serene) membership group that renews each year by mail. Should you choose to make this commitment and increase your contribution this year by 25% more than last year's contribution, the Fred Meyer Charitable Trust challenge grant will match your entire contribution.

This is part of the Listeners Guild effort to establish a special group of members to support the station's summer operations. (In the past, cash flow in the summer was too low to main-

tain operations without borrowing funds.) Another part of this effort is to encourage members to increase their membership level.

Members who are willing to make this move are a very special group: members not only willing to increase their contributions, but also willing to have a "short" membership period this year. This group of July (Silent, Quiet, Serene) members will also renew by mail in the future, which will help cut the time spent fundraising on the air. The Fred Meyer Charitable Trust wanted to support efforts of these members by matching their entire contribution.

We ask you to give this serious consideration as you renew. Thanks in advance!

—Gina Ing

Director of Resource Development

Yes!

I'LL

RENEW!

☐ I've increased my contribution by 25% and I'll renew in July – tell Fred Meyer to match my entire contribution

☐ Can't increase by 25%, but I've added \$_____ Tell Fred Meyer to match my increase

☐ Give me a regular renewal

- ☐ Guide Associate / year \$500
- ☐ Composer / year \$240
- ☐ Conductor / year \$120
- ☐ Soloist / \$60
- ☐ Concertmaster / year \$50
- ☐ Principal / year \$40
- ☐ Regular membership / year \$30
- ☐ Student / Senior / year \$25

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Old gallery at 220 W. Main, Medford.

the Rogue Gallery turns 30

by Denissia Wither

If the sixties were known for social upheaval, they were also remarkable for their intense cultivation and exploration of the creative spirit. Thanks to Eugene Bennett, Robert Bosworth, and the other founding members of the Rogue Gallery, Medford, too, was a part of that exciting drive towards the development of the arts. Now, looking towards its fourth decade, the Rogue Gallery also looks back to its birth day to celebrate, assess, and renew.

It has been a memorable thirty years, filled with notable exhibitions, art auctions, the first Artist in the Schools program, more auctions, art classes, lectures,

Rogue Gallery 30th Anniversary Calendar of Events

Friday, January 5	5 - 8 pm	Opening Reception
Saturday, January 6	10 - 4 pm	Speakers, Demonstrations
Wednesday, January 10	10:30 am	Volunteers's Gals Celebration
Friday, January 12	7 pm	Film: <i>Gracie Visits the Rogue Valley</i> presentation by Marjorie Edens, Southern Oregon Historical Society
Saturday, January 13	10 - 4 pm	<i>Children's Day</i> demonstrations with Lois Cousineau, Ray Foster, Shari Craddoc, Judy Morris, Leslie Ann Tennison; mime performance
Tuesday, January 16	7 pm	Annual Meeting and Anniversary Dinner Celebration
Saturday, January 27	10 - 4 pm	<i>The Art of Downtown Medford Architecture</i> downtown walking tours
Friday, February 2	5 - 8 pm	Closing Reception
Mon.-Fri., All month	8 - Noon	School tours from middle and high schools in Medford and surrounding school districts
Wednesdays, All month	Noon	Brown-bag lectures by artists in the 30th Anniversary Show

studio tours, and more art auctions. The passage of time has also been marked by the Gallery's physical evolution from the rented "tall, long space" at 220 W. Main, next to Quality Market in downtown Medford, to "a jewel of a gallery," as people fondly call it, in its own home at 40 S. Bartlett.

To celebrate, the association is throwing a party, all month long. January 5 marks the opening of a thirty-year retrospective featuring twenty-four artists who have contributed significantly to the development of the Association over the years. Many of these artists have served as presidents, committee members, artists in the schools, and/or artists of the year, and all have either had a one-person show or been involved in a group show at the Gallery.

Each artist has been asked to display a work from the time of that first involvement with the Gallery contrasted with a current work. In honor of the artists and others who have made significant contributions over the years, a catalog has been published to cover the history of the Association, tell about the artists in the Retrospective, and highlight the various programs sponsored over the years. Throughout the month, demonstrations and classes, brownbag lectures, and tours are scheduled. Everything closes with an Annual Meeting dinner Tuesday, February 13, where the focus will be on the thirty years yet to come.

It is Eugene Bennett who is known as the "founding father" of the Rogue Gallery. (Another founding member, Corinne Lombard, says, "Gene was our 'Papa.'") Born in Central Point, he had been teaching at the Art Institute of Chicago when he decided to return to Medford in the late fifties. "I kept thinking how wonderful it would be if Rogue Valley children had art education and if people here had the opportunity to view fine art from outside the valley," he says; "I felt really needed here." He was really needed here, and the thirty-year success of the Rogue Gallery, founded in 1959, has proven that need fulfilled.



At a reception in the first Rogue Gallery (ca 1960) are three founders (left to right) James Ragland, Jack Teeters, and Eugene Bennett.

It all started when a group of concerned artists and citizens met in Bennett's studio on South Grape to discuss the need for a gallery where touring art exhibitions could be displayed and local artists could be seen and sell their work to the community. This was in the days before I-5, when it was a full day and then some to reach the Bay Area, and the best way north to Portland was an overnight Pullman on Southern Pacific's passenger train, *The Rogue River*. People truly felt the isolation here from major artistic centers and wanted "a place of their own" here in Medford.

The Gallery's programs began modestly enough but soon grew to encompass the best available touring exhibitions. Work was displayed by such artists as M. C. Escher, Morris Graves, Leroy Seitzoil, Imogene Cunningham, and Pablo Picasso. The energy surrounding the Gallery made it an important social and even spiritual center for the community. "It was spontaneous, wild, and wonderful," says Lombard. Special events included the "Poor Losers Show" for all the artists who had never won a competition (juried by three five-year-olds, who gave everyone a blue ribbon), or the "Alley Art Shows," sponsored by the "Ashcan School of Art" and giving the prize of a mink-lined garbage can to the merchants who did the best cleanup job at their back entrances. Membership grew steadily and was soon up over 500. Some of Medford's "leading citizens" are still remembered for their extraordinarily bizarre costuming at the Beaux Arts Balls, held at the U.S. Hotel in Jacksonville.

The Gallery still organizes 10-12 exhibitions or shows annually and sponsors an active rental/sales program and Gallery Shop. Jewelry, ceramics, hand-crafted cards, and more are offered for sale, most often items produced by local and regional artists. There is an auxiliary display space available to schools and other organizations wishing to show their work and a well-lit classroom facility where the Gallery's educational programs are held. It is also available for community group use.

Many of the founding group remained active members of the Association, even through today: Eugene Bennett, Jack Teeters, and Dunbar Carpenter. The first director, Dorothy DeYoung, continues to play a part both as artist and a member of the Exhibitions Committee. Their dedication to the Gallery represents how important and enduring the volunteer spirit has been for RVAA. Through the years, many people have dedicated untold hours to help the Gallery doors remain open.

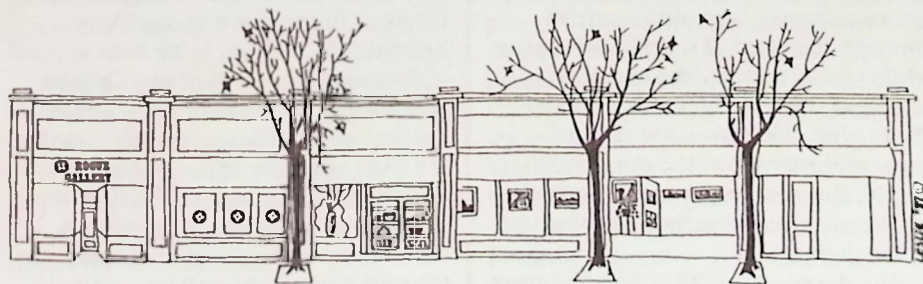
Time, talent and money are always required to make any organization successful, and the Rogue Gallery has always been long on at least the first two of those three. While a financially modest organization (RVAA's annual budget of about \$50,000 is now a small figure when compared to other arts groups in the Valley), the growth of the facility over the years has been made possible only through the ongoing volunteer commitment of hundreds of past and current residents of the region. Yet, with an eye toward the future of decreasing leisure time and increasing costs, its budget will need to grow and community support increase.

The Gallery has always remained firmly committed to the visual arts, even when being given part and then full ownership of the Craterian Theatre, located at Central and Main. At a recent Board retreat, the Association refined its mission statement to read:

"The mission of the Rogue Valley Art Association is to provide a full range of programs, exhibits, classes and related activities in response to the region's need for a progressive, active visual arts center as well as facilitate the artistic and professional development of the region's artists."

"We hope that the mission statement will clarify the intent of RVAA to strive for a pro-active organization committed to the visual arts in the Rogue Valley," Pat Blair, President of RVAA wrote in her recent message to the membership. As the new "mover and shaker" at the helm of RVAA, Pat Blair helps lead this lasting organization into the future, as her 29 predecessors have successfully brought the Association to this point in time.

As co-director of the Rogue Gallery, Denissia Withers would like to "build a better image of the Gallery in the Rogue Valley" while she continues her education at Southern Oregon State College.



A VERY SPECIAL PROGRAM FOR



by Welles Bretherton
photos by Helga Motley

*Fiber artist Thalia Stephens
during Very Special Arts
Festival in April, 1989.*

Quick hands rummage through an assortment of walnut shells, paper strips, petit four molds, and twists of wire, choose the shapes that appeal, and arrange them carefully on the special blue paper. A group of students weave ribbons, yarn, and feathers through the warp of a driftwood frame, while others fashion the crown of a king and the nose of a parrot prince. Then, after the hours of work, the show and reception: the sun prints dazzle, the weavings impress, and the prince is a hit: the artists are applauded for their work.

The date is April 29, 1989, the place the Rogue Gallery in Medford, and the

occasion the first Very Special Arts Festival in southern Oregon. The Arts Council of Southern Oregon, prime mover of the festival, which was also funded by Very Special Arts Oregon and the Medford Arts Commission, is now gearing up for a second Very Special Arts Festival to be held in April of this year. Thus, southern Oregon has joined hundreds of areas across the United States where such festivals are held annually with the purpose of offering children and adults with disabilities an opportunity to express themselves through art and share their creative efforts with others.

If there were any question about the

SOME VERY SPECIAL STUDENTS



value of Very Special Arts, a teenager at one of the 650 1988 Very Special Arts Festivals would surely dispel those doubts. Dancing rhythmically in place, he sang:

This is it.
Happiness.
This life can't be beat,
You know.
I can't hear any of it,
But I feel it
Just the same.

Founded in 1974 by Jean Kennedy Smith, Very Special Arts is affiliated with the John F. Kennedy Center for the Performing Arts in Washington, D.C., which Congress has named as the coordinating agency for arts programs for the disabled.

Smith speaks of art as a means of helping handicapped children, who are

A Very Special Arts concentration

often dependent on others, make independent choices. "Also, often these children are isolated, and art brings them out of their isolation and gets them to mix with their peers, and this gives them a sense of self-confidence and achievement," says Smith.

Holding Very Special Arts Festivals in southern Oregon was the result of a process that began a year ago last October when Brooke Friendly, Director of Arts Education for the Arts Council of Southern Oregon, heard about a two-day workshop offered by Very Special Arts Oregon. Though the workshop was originally intended for artists from the Portland/Salem area, Friendly contacted Julie Gottlieb, Executive Director of Very Special Arts Oregon, and was able to send fiber



Student with art work

artist Thalia Stephens and visual artist Darby Morrell to the Salem workshop. Five southern Oregon artists attended the 1989 workshop, including Tommi Drake, art instructor at Southern Oregon Adolescent Study and Treatment Center, and Artist-in-Education artists Terry Cain (dance), Diana Coogle (writing), Cindy Kahoun (drawing), and Thalia Stephens (fiber arts).

"We had to jump feet-first into a new situation," Stephens says, a situation all southern Oregon artists who have received the training speak of with enthusiasm.

"What I tried to accomplish was to give these students an artistic experience," says Cindy Kahoun. "They were no different from other people—some understood; some didn't. What I know I did was to give each of them a moment of joy."

Because of the uniqueness of the handicapped population, individualizing instruction and curriculum is essential. A severely/profoundly mentally disabled student, whose ability to

move and communicate is severely limited, needs an entirely different art experience from that of a child with a mild disability. Experiencing this variety in students was what fiber artist Stephens found the best learning experience.

Her approach to the students was to create no-fail, fun situations so each child could reach a new level. Some students experienced fiber solely through touch. Others created off-loom weavings of colored nylon strips backed with the interweavings of bark, grass, and other natural materials.

Visual artist Darby Morrell translated what she learned in Salem into useful projects for students which she incorporated into the Very Special Arts Festival in Medford. Her Photography Without a Camera project gave students room to explore shapes and design in an unstructured creative way. Students placed "found and saved objects" on two different types of light-sensitive paper—diaz paper, which produces a positive image, and Solargraphic paper, which produces a negative image. After exposing their arrangements to sunlight and developing the paper, students saw the objects' shadow print appear—a curve of circles that were pearls, the serrated edges of a leaf, the rectangular precision of a paper strip.

Painted, dabbed, and dribbled on photographic paper, developer, and fixer, Morrell's "invisible ink" produced additional images in positive and negative space that students further adorned with vibrant shades of food coloring.

Very Special Arts has been enjoying a new position in the school system, too. Diane Cowen, coordinator of Medford School District's Special Education program, became enthusiastic about Very Special Arts after attending a workshop sponsored by the Arts Council of Southern Oregon.

Continued on Page 40



Crimes and Misdemeanors

by Thomas Ormsby

We don't often get moral guidance from Woody Allen films, if ever. But in this new film, there is a deep sense of moral current, told in the context of lust, adultery, deceit and murder... rather strange fare for Woody. This is two stories actually, told side by side, one about a wealthy Jewish ophthalmologist, involved in an affair with a desperate and clinging woman who threatens to blow the whistle to the unsuspecting wife. The other story shows us the ever-familiar Woody Allen, once again trying to win over the lovely Mia Farrow from the clutches of the shallow and philandering Alan Alda, this time playing a big television star, self-made and ever-on-the-make.

Woven into this second story is a clever documentary-style interview with an aged Jewish philosopher whose strikingly profound observations are so pertinent to both this film, and *our* lives as well, that we realize we are seeing one of the most unusual and meaningful movies ever produced by Allen.

Martin Landau, still remembered for his Oscar nomination for last year's *Tucker*, surpasses *that* performance... superb and engrossing as the torment-

ed socialite, laying sinister plots to rid himself of the liability of his mistress. And all the while the plans are being hatched, we see him caught in a whirling vortex of memories and mounting guilt, flashing him back to him religious upbringing... the tug of severe conscience, the reminding of God's law and the knowledge of the great evil he is committing.

Its a marvelous film to watch, slow at first, and slightly vague, but its soon finds its pace, and we never lose sight of its steady intent. The interesting aspect of this movie is that it is not predictable, and the ending, though not intended as a "surprise" is exactly that nonetheless.

The parallel story, featuring Allen's on-going struggle with unrequited love, also moves toward a rather surprise conclusion, ending with the camera transfixed on his face as he watches his lady love (Farrow) marrying the banal Alda. We see Woody Allen almost Lincolnesque in his sorrowful dignity, with more being said in his comically tragic face than all the dialogue in the world.

This is indeed the finest Woody Allen film in many years, with a mix of wit, love, evil and moral solemnity that achieves a measure of true greatness.

Weekly film reviews can also be heard on the Jefferson Daily regional news program each Friday afternoon.

PROGRAMS & SPECIALS AT A GLANCE



*Metropolitan Opera celebrates its 50th season in 1990.
Shown here is a scene from La Bohème.*

Celebrate the new decade with the New Year's concert by the Metropolitan Opera. James Levine will conduct the concert and polkas by the Strauss family on January 1 at 10:00 am.

Historic concerts from the Library of Congress, including the premiere of the new opera, can be heard Saturdays.

Sunday	Monday	Tuesday	Wednesday
6:00 Weekend Edition	5:00 Morning Edition	5:00 Morning Edition	5:00 Morning Edition
9:00 Monitoradio	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
10:00 Micrologus	10:00 First Concert	10:00 First Concert	10:00 First Concert
10:30 St. Paul Sunday Morning	12:00 KSOR News	12:00 News	12:00 News
12:00 Chicago Symphony	2:00 Philadelphia Orchestra	2:00 St. Paul Chamber Orchestra	2:00 St. Paul Chamber Orchestra
2:00 Library of Congress Concerts	4:00 Fresh Air	4:00 Fresh Air	4:00 Fresh Air
4:00 New Dimensions	4:30 Jefferson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily
5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
6:00 The Folk Show	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
8:00 Sing Out's Songbag	9:00 New American Radio	9:00 Joe Frank	9:00 New American Radio
9:00 Possible Musics Including Music From Hearts of Space at 11 pm	9:30 Territory of Art	10:00 Ask Dr. Science	9:30 Science
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)		10:02 Post Meridian (Jazz)

with the traditional
Vienna Philharmonic.
 a program of waltzes
 s family. Monday,
 all stations.

Archives of the Library
ron Copland
off Appalachian Spring.
 t 2:00 pm on KSOR.

The San Francisco Symphony returns to KSOR
 Saturdays at 2:00 pm, beginning January 6.

Afropop Worldwide expands *Afropop's* focus to
 include music from North Africa, Brazil and the
 Caribbean, Fridays at 10:00 pm on KSOR
 beginning January 5.

Wednesday	Thursday	Friday	Saturday
ing on	5:00 Morning Edition	5:00 Morning Edition	6:00 Weekend Edition
IMeridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
Concert	10:00 First Concert	10:00 First Concert	10:00 Jazz Revisited
s	12:00 News	12:00 News	10:30 Metropolitan Opera
ouis phony	2:00 Detroit Symphony	1:30 Music From Washington	2:00 San Francisco Symphony
n Air	4:00 Fresh Air	3:30 Marian McPartland's Piano Jazz	4:00 Studs Terkel
erson Daily	4:30 Jefferson Daily	4:30 Jefferson Daily	5:00 All Things Considered
hings sidered	5:00 All Things Considered	5:00 All Things Considered	6:00 Prairie Home Companion
you c Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	8:00 Sandy Bradley's Potluck
ge Radio	9:00 Le Show	8:00 Music of the Baroque	9:00 Bluesstage
r Radio	10:00 Ask Dr. Science	10:00 Ask Dr. Science	10:00 The Blues
Dr. nce	10:02 American Jazz Radio Festival	10:02 Afro Pop	
Meridian	12:00 Post Meridian (Jazz)	11:00 World Beat	
)			

Sunday

* by date denotes composer's birthday

6:00 am Weekend Edition

National Public Radio's weekend news magazine with host Susan Stamberg.
Includes:

6:35 am Ski Report

7:37 am Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

9:00 am Monitoradio

The weekend edition of the award-winning news magazine produced by the staff of the Christian Science Monitor.

10:00am Micrologus

Music from medieval, renaissance and early baroque periods hosted by Ross Duffin.

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay, and
KSKF, 90.9/Klamath Falls

9:00 am - 2:00 pm **Jazz Sunday** The best in contemporary jazz from the station library.

2:00 pm **American Jazz Radio Festival A** repeat of the Thursday KSOR broadcast.

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Please return this to KSOR, Gina Ing,
Director of Resource Development,
1250 Siskiyou, Ashland, OR 97520

10:30 am St. Paul Sunday Morning

Local funding by Dr. Joel Tobias, Medford Thoracic Associates in Medford.

Jan 6 Violinist Pamela Frank and pianist Claude Frank perform an all-Beethoven program.

Jan 13 The Hagen Quartet performs music by Mozart, Ligeti, and Brahms.

Jan 20 Pianist Andreas Bach performs music by Honegger, Schumann, and Liszt.

Jan 27 The group Flute Force is featured.

12:00 pm Chicago Symphony Orchestra

This great American orchestra is conducted by Sir Georg Solti.

Jan 7 In the first of a Brahms cycle, Daniel Barenboim conducts the Piano Concerto No. 1 in d minor Op. 15, with soloist Radu Lupu; and the Symphony No. 1 in c minor, Op. 68.

Jan 14 Daniel Barenboim conducts Brahms' Violin Concerto in D, Op. 77, with soloist Itzhak Perlman, and his Symphony No. 2 in D, Op. 73.

Jan 21 Daniel Barenboim completes the Brahms cycle with the Symphonies 3 and 4, and an arrangement for clarinet and orchestra of the Clarinet Sonata, with soloist Larry Combs.

Jan 28 Neeme Jarvi conducts the American Premiere of the Symphony No. 3 by Arvo Part; the Symphony No. 4, *Poem of Ecstasy* by Scriabin; and the Ravel orchestration of Mussorgsky's *Pictures at an Exhibition*.

2:00 pm Library of Congress

A special series of recorded concert performances from the archives of the Library of Congress, including some of the greatest artists of our century.

Jan 7 The Budapest Quartet and pianist Clifford Curzon are featured in music by Beethoven, Mozart and Schumann.

Jan 14 Aaron Copland performs with the Juilliard Quartet in Copland's Piano Quintet. He also conducts his Nonet, and the 1944 premiere of *Appalachian Spring* in its original instrumentation.

Jan 21 Cellist Gregor Piatigorsky performs sonatas by Shostakovich and Brahms, and joins the Budapest Quartet in Schubert's Quintet in C, Op. 163.

Jan 28 Two remarkable singers, soprano Dorothy Maynor and Wagnerian tenor Set Svanholm are featured in song recitals.

4:00 pm New Dimensions

New Dimensions features interviews with leading figures in philosophy, literature, psychology, health, politics and religion.

Program acquisition funded by Soundpeace of Ashland. Local transmission on KSOR funded by a natural foods restaurant now building in downtown Medford; Dr. John Hurd of the Family Chiropractic Center, Klamath Falls; Richard Wagner, and Joyce Ward, Architects, Ashland; and The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Funding on KSBA provided by Center Books, Bandon; and the Northwest Collectors Gallery, south of Bandon.

Jan 7 The Gods In Everyone, with Jean Shinoda Bolen, M.D. Psychiatrist and Jungian analyst Bolen describes how both men and women carry the archetypal patterns of gods and goddesses.

Jan 14 Medicine with Love, with Bernie Siegel, M.D. Siegel urges us to take a more active role in our own health care.

Jan 21 The Language of Touch, with Ilana Rubinfeld This practicing therapist talks about recreating harmony in the body.

Jan 28 A Spiritual Adventure: The Heart of Islam, with Lex Hixon This is the story of Hixon's remarkable spiritual quest, which includes the formal transmission of a Sufi Sheikh, membership in the Eastern Orthodox Church, formal Tibetan Buddhist meditation training, and founding of a Vedanta Study Circle.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm Star Date

Local broadcast funded by Doctors of Optometry Douglas Smith and Richard Nelson, the Allen Johnson Family, the Northwest Nature Shop, and Burch and Burnett of Coquille.

**6:00 pm KSMF 89.1 Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9 Klamath Falls**

Siskiyou Music Hall

Classical music for your weekend evening continues until 2:00 am.

6:02 pm The Folk Show

Katy Thorsheim presents a wide variety of folk music, including occasional performances by local musicians, live broadcast recordings, and more.

Partial funding provided by Gallery Obscura, Ashland

8:00 pm Sing Out's Songbag

This program brings you a weekly topical mix of different styles of folk music. Produced and hosted by Bill Munger.

Local funding provided by Patricia Seiler and Philip Studenberg, Attorney at Law, Klamath Falls

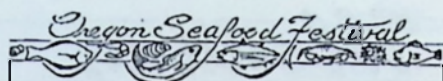
9:00 pm Possible Musics

David Harrer and Bob Bertram present new age music from all over the world. The program also includes:

11:00 pm Music From The Hearts Of Space

Local funding by Gallery Obscura, Ashland. Additional funding for Possible Musics by the Mirdad Center, Grants Pass.

2:00 am Sign-Off



GOVERNOR'S COOKOFF CHALLENGE

January 18-20



Watch 50 Oregon chefs create international seafood faire



Taste the best seafood treats



Visit 27 booths of Oregon wines, foods and exhibits



Enjoy troubadour entertainment by music and drama groups

Thursday 11-5 · Taste 11AM & 3PM

Friday 11-9 · Taste 11AM & 3 & 7PM

Saturday 11-3 · Taste 12 NOON

IWA Hall in North Bend
at Broadway & Virginia



AWARDS DINNER
with the
GOVERNOR

Saturday, January 20th

Top off the weekend at the Awards Dinner of Papier Sole Florentine, Light & Dark Pâté, Premier Oregon Wines & more

Cocktails at 6PM · Dinner at 7PM

Awards at 8PM

by Governor Neil Goldschmidt
with emcee Senator Bill Bradbury

Advance tickets only \$25

Griff's Seafood, North Bend 756-3784
Whalecove Restaurant, Port Orford, 332-7575
Red Lion Inn, Coos Bay, 267-4141

1-800-547-8010

Visit coast museums, theaters,
art galleries — and watch
for the whales!

Monday

* by date denotes composer's birthday

5:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs. Includes:

6:50 am Local and regional news.

6:56 am Russell Sadler's Oregon Outlook

Local funding provided in part by The Mail Tribune and by Peter Sage of Shearson, Lehman, Hutton of Medford

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay,
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

Local funding for 7:00-7:30, KSMF, provided by Joseph Winans Furniture, Medford.

Local funding for 7:00-7:30, KSBA provided by A New Leaf Nursery and Landscaping, Coos Bay.

Local funding for 7:30-8:00, KSBA, provided by Coos Head Natural Food Store, North Bend.

7:00 am Anto Meridian

Keith Henty brings you classical, jazz, and other great morning music, and the KSOR News Department presents the latest local and regional news, at 7:30, 8:30, 9:00 and 9:30 am. Also:

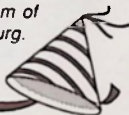
7:37 am Star Date

Local funds by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

8:37 am Ask Dr. Science

Local funds by the Gateways Program of Douglas Community Hospital, Roseburg.

9:57 am Calendar of the Arts



January 1 - Celebrate a New Decade!

10:00 am New Year's Day from Vienna, 1990

From the Golden Hall of Vienna's Musikverein, the traditional New Year's concert by the Vienna Philharmonic, this year conducted by James Levine, features marches, waltzes and polkas by the Strauss family.

10:00 am First Concert

Your host is Pat Daly.

Jan 1 SCHUBERT: Trio No. 1

Jan 8 SAINT-SAENS: Piano Concerto No. 2

Jan 15 MOZART: Violin Concerto No. 4

Jan 22 MUSSORGSKY: Pictures at an Exhibition

Jan 29 MENDELSSOHN: Symphony No. 3

12:00 n News

Latest headlines, plus the weather forecast and the Calendar of the Arts.

2:00 pm The Philadelphia Orchestra

Jan 1 Hugh Wolff conducts excerpts from *Romeo et Juliette* by Berlioz; the Violin Concerto No. 5 in a minor, Op. 37 by Henri Vieuxtemps, with soloist Shlomo Mintz; and the Symphony No. 2 in c minor, Op. 17 ("Little Russian") by Tchaikovsky.

Jan 8 Wolfgang Sawallisch conducts the Symphony No. 2 in B-flat by Schubert; *Macbeth*, Op. 23 by Richard Strauss; and the Symphony No. 9, Op. 70 by Shostakovich.

Jan 15 Riccardo Muti conducts the Cello Concerto in b minor, Op. 104 by Dvorak, with soloist Yo-Yo Ma; and the Symphony No. 5 in e minor, Op. 64 by Tchaikovsky.

Jan 22 Andrew Litton conducts the First Essay for Orchestra by Samuel Barber; the Piano Concerto in a minor, Op. 54 by Schumann, with soloist Malcolm Frager; and the Symphony No. 3 in a minor by Rachmaninov.

Jan 29 Gary Bertini conducts *Memory* by Kopytman; the Adagio from the Symphony No. 10 by Mahler; and *Also sprach Zarathustra* by Strauss.

4:00 pm Fresh Air

Host Terry Gross interviews leading figures in politics, entertainment, letters and the arts.

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features, including Russell Sadler's Oregon Outlook. Produced by the KSOR News staff and hosted by News Director Annie Hoy.

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air

Interviews, reviews and news headlines, hosted by Terry Gross.

5:00 pm All Things Considered

Noah Adams, Linda Wertheimer and Robert Siegel host this award-winning news magazine.

Local funds on KSOR by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins of Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

6:30pm KSMF 89.1/Rogue Valley
KSBA, 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding provided by Doctors of Optometry Douglas G. Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

6:32 pm Siskiyou Music Hall

Your host is Thomas Ormsby

Jan 1 RIMSKY-KORSAKOV: *Scheherazade*

Jan 8 RAMEAU: *Motet, Quam Dilecta*

Jan 15 HANSON: "Romantic" Symphony

Jan 22 QUANTZ: Flute Concerto in D

Jan 29 RAVEL: String Quartet

9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall

Siskiyou Music Hall continues with classical music until 2:00 a.m.

9:00 pm New American Radio

This series is devoted to works of radio art by both established artists and young artists working in radio for the first time.

Jan 1 **What Is the Matter In Amy Glennon?**
by Sheila Davies is the story of Amy Glennon, who "faces the dark ground of herself and thereby transmutes her bitterness into wisdom."

Jan 8 **Every Three Minutes** by performance artist Jo Harvey Allen and musician Bukka Allen. Every three minutes in the USA a child is abused.

This is a disturbing and powerful plea for a humane treatment of children.

Jan 15 **We Elect To** by composer Donald Swearingen is a radio opera featuring the voices of seven American presidents, with singer Pamela Z, who counterbalances their words with the reality of newspaper headlines.

Jan 22 **Paganini's Last Testimony** by composer Jon Rose. From a series of imaginary documents, Rose constructs a musical play for radio about the legendary composer and violinist.

Jan 29 **Exchange** by composer Harris Skibell. This can be described as a concerto for Violin and New York Stock Exchange. Rolf Schulte plays violin, and Skibell uses a digital synthesizer to process and rearrange the chaotic sounds of the floor of the New York Stock Exchange.

9:30 pm The Territory of Art

Produced by the Los Angeles Museum of Contemporary Art, this series presents new works by an array of contemporary artists.

10:00 pm Ask Dr. Science

Craziness from the Duck's Breath Mystery Theatre Local funding provided by the Gateways Program of Douglas Community Hospital in Roseburg.

10:02 pm Post Meridian

Great jazz for the late night. Call in your requests!

2:00 am Sign-Off



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**We talk back.
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Tuesday

* by date denotes composer's birthday

- 5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Regional News: 7:30, 8:30, 9:00 and 9:30 am. plus:

7:37 am Star Date

8:37 am Ask Dr. Science

9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert

Jan 2 BACH: Brandenburg Concerto No. 5

Jan 9 HAYDN: Symphony No. 44

Jan 16 SCHUMANN: Symphony No. 3

Jan 23 BAX: String Quartet No. 1

Jan 30 SHOSTAKOVICH: Piano Concerto No 1

12:00 n News

Headlines, weather forecast and the Calendar of the Arts.

2:00 pm The Saint Paul Chamber Orchestra

Conductors Christopher Hogwood, Hugh Wolff and John Adams lead this renowned chamber orchestra.

Jan 2 Frans Bruggen conducts a Pavane by Samuel Scheidt; the Ricercare a 6 voci, BWV 1079 by J.S. Bach; the Suite from *Dardanus* by Rameau; and the Symphony No. 38 in D, K. 504 ("Prague") by Mozart.

Jan 9 John Adams conducts his arrangement of Liszt's "La lugubre gondola"; the Violin Concerto No. 2 in c-sharp minor, Op. 129 by Shostakovich, with soloist Dmitri Sitkovetsky; the World Premiere of *Iscaariot* by Christopher Rouse; and the Suite from *Pelleas et Melisande*, Op. 80 by Faure.

Jan 16 John Adams conducts *Music for the Theatre* by Aaron Copland; the World Premiere of *Symphony in Waves* by Kernis; *The Unanswered Question* by Ives; and Adams' own composition *Fearful Symmetries*.

Jan 23 Hiroyuki Iwaki conducts *Interspace* for String Orchestra by Ichiyinagi; the Concerto for Two Pianos and Orchestra in E by Mendelssohn, with soloists Katia and Marielle Lebeque; the Symphony No. 90 in C by Haydn; and the *Dances Sacree et Profane* by Debussy.



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Jan 30 Leopold Hager conducts the Brandenburg Concerti Nos. 1 and 6 by Bach; and two works by Mozart: the Symphony No. 34 in D, K. 338, and the Violin Concerto No. 2 in D, K. 211, with Hager as soloist.

4:00 pm Fresh Air

Award-winning interviewer Terry Gross talks to leading figures in politics, entertainment, and the arts.

**4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls**

Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. Hosted by KSOR News Director Annie Hoy.

5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

**6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls**

The Jefferson Daily

A repeat of the 4:30 broadcast on KSOR.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Jan 2 MOZART: Piano Concerto No. 17
Jan 9 MENDELSSOHN: Octet
Jan 16 BARTOK: Piano concerto No. 3
Jan 23 RODRIGO: *Concierto de aranjuez*
Jan 30 DVORAK: Symphony No. 9

**9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls**

Siskiyou Music Hall

Siskiyou Music Hall continues until 2:00 am.

9:00 pm Joe Frank

Jan 2 Rent a Family Part Two. Presuming her children to be kidnapped, Eleanor compulsively calls her ex-husband.

Jan 9 Rent a Family Part Three. Eleanor succeeds in breaking up Arthur's marriage, and the panel discussion degenerates.

Jan 16 Road to Hell The song of the hobo; memories of Christmas and New Year's past; images of the "sweet life;" and mayhem strikes the office.

Jan 23 A Landing Strip In the Jungle Joe Frank discusses his travels to Asia.

Jan 30 Raln Three motorcycle gang women talk about their lives; and Joe Frank takes a bath.

10:00 pm Ask Dr. Science

Produced by the Duck's Breath Mystery Theatre.

Local funding by the Gateways Program of Douglas Community Hospital, Roseburg.

10:02 pm Post Meridian

All kinds of jazz.

2:00 am Sign-off


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Wednesday

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5:00 am Morning Edition
6:50 am Regional News
6:57 am Russell Sadler's Oregon Outlook

KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:

7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

10:00 am First Concert

Jan 3 COPLAND: *Rodeo*
Jan 10 HANDEL: Water Music Suite in F
Jan 17 STRAVINSKY: *The Fairy's Kiss*
Jan 24 BEETHOVEN: Sonata, Op. 26



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*Jan 31 SCHUBERT: String Quartet No. 15

12:00 n News

Headlines, weather and the Calendar of the Arts.

2:00 pm The St. Louis Symphony

Broadcast concerts under the Direction of Leonard Slatkin.

Jan 3 Leonard Slatkin conducts *Le Corsaire* Overture by Berlioz; excerpts from the ballet *Cinderella* by Prokofiev; and the Triple Concerto by Sir Michael Tippett, with members of Trio Cassatt as soloists.

Jan 10 Leonard Slatkin conducts the Symphony No. 4 in B-flat, Op. 60 by Beethoven; and *Carmina Burana* by Orff.

Jan 17 Leonard Slatkin conducts the Overture to *L'italiana in Algeri* by Rossini; and two works by Brahms: Variations on a Theme by Haydn, Op. 56a, and the Serenade No. 2 in A, op. 16.

Jan 24 Leonard Slatkin conducts the Symphony No. 32 in G, K. 318 by Mozart; and the Symphony No. 1 in b-flat minor by Sir William Walton.

Jan 31 Raymond Leppard conducts *Iberia* by Debussy; and the Symphony No. 4 in A, Op. 90 ("Italian") by Mendelssohn.

4:00 pm Fresh Air

Host Terry Gross talks with leading figures in politics, literature, entertainment and the arts.

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm

4:30 pm The Jefferson Daily

KSOR's weekday report on events in Southern Oregon and Northern California. News, weather, and features. Hosted by KSOR News Director Annie Hoy.

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5:00 pm All Things Considered

Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.

Funding on KSBA provided by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

**6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls**

The Jefferson Daily

A repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date

Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall

Jan 3 BEETHOVEN: String Quartet, Op. 18, No. 5

Jan 10 TCHAIKOVSKY: Symphony No. 6

Jan 17 CIMAROSA: Concertante in G

Jan 24 MENDELSSOHN: Incidental Music to *A Midsummer Night's Dream*

***Jan 31 SCHUBERT:** Piano Sonata in B-flat

7:00 pm Music Memory

Music programmed in conjunction with the public schools' music memory program.

Local funding provided by ERA Hampton Holmes Realty, Ashland

Jan 3 MOZART: "La ci darem la mano" from *Don Giovanni*

Jan 10 BEETHOVEN: Symphony No. 5

Jan 17 WEBERN: Pieces for Orchestra, Op. 10, No. 3

Jan 24 SCHUBERT: "Trout" Quintet

Jan 31 Review week

**9:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls**

Siskiyou Music Hall

Music Hall continues with classical music until 2:00 am.

9:00 pm Vintage Radio

Highlights of the best—and worst—of drama and entertainment in radio's "Golden Age."

Local broadcast funded by Arnold David Breyer, Attorney at Law, Mt. Shasta

9:30 Sci-Fi Radio

Jan 3 Home Is the Hangman Part Two, by Roger Zelazny. There is more to the case of the rampaging robot than meets the eye.

Jan 10 The Twonky by Henry Kuttner. What would happen if a small radio-like device, programmed for behavior control, became a common household appliance?

Jan 17 Yanqui Doodle by James Tiptree To mold young men into perfect fighting machines,

future militarists turn to drugs. But when a soldier's fighting days are over, how does he return to civilian life?

10:00pm Ask Dr. Science

Local funding by the Gateways Program of Douglas Community Hospital in Roseburg

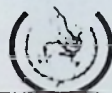
10:02 pm Jazz Album Preview

A weekly look at the newest and the best in jazz.

10:45 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off



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Thursday

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5:00 am Morning Edition
6:50 am Regional news
6:57 am Russell Sadler

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KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Morning Edition continues until 9:00 am

7:00 am Ante Meridian
Local news at 7:30, 8:30, 9:00 and 9:30 am. Plus:
7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

10:00 am - 2:00 pm First Concert
Jan 4 BEETHOVEN: Violin Concerto
Jan 11 SCHUMANN: *Kreisleriana*
Jan 18 VAUGHAN WILLIAMS: Mass in G
Jan 25 GIULIANI: Guitar Concerto No. 3

12:00 n News
Headlines, weather, and the Calendar of the Arts.

2:00 pm The Detroit Symphony
Jan 4 Gunther Herbig conducts the Overture to
The Marriage of Figaro and the Concerto for Two
Pianos in E-flat, K. 365, both by Mozart, with
soloists Katia and Marielle Labèque; and the
Symphony No. 10 in e minor, Op. 93 by
Shostakovich.
Jan 11 Peter Gulke conducts the Concerto

Grosso, Op. 6, No. 6 by Handel; an Andante from a
symphonic fragment by Schubert; the Bassoon
Concerto in F, Op. 75 by Weber, with soloist Robert
Williams; and *Die Seejungfrau* by Zemlinsky.

Jan 18 In a program celebrating Dr. Martin
Luther King's birthday, Dr. Leslie B. Dunner
conducts *Lift Ev'ry Voice and Sing* by Hale Smith;
and *Done Made My Vow* by Hailstork; as well as the
Rachmaninov Symphony No. 2 in e minor, Op. 27.

Jan 25 Gunther Herbig conducts the *Coriolan*
Overture, Op. 62, and Symphony No. 7 in A, Op. 92
by Beethoven; and the Violin Concerto No. 2 in A,
Op. 92 by Shostakovich, with soloist William de
Pasquale.

4:00 pm Fresh Air
Host Terry Gross welcomes leading figures in the
arts, literature, politics and entertainment.

4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/ Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air continues until 5:00 pm.

4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern
Oregon and Northern California, hosted by KSOR
News Director Annie Hoy. News, weather, and
features, including Russell Sadler's Oregon Outlook.

5:00 pm All Things Considered
Local funds by John G. Apostol, M.D., Medford;



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Funding on KSBA 88.5/Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

**6:30 pm KSMF 89.1/Rogue Valley
 KSBA 88.5/Coos Bay
 KSKF 90.9/Klamath Falls**

The Jefferson Daily
 Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date
Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and by Burch and Burnett of Coquille.

6:32 pm Siskiyou Music Hall
Jan 4 SIBELIUS: Symphony No. 4
Jan 11 MOZART: Flute and Harp Concerto
Jan 18 PART: *Fratres*
Jan 25 MAHLER: Symphony No. 1

**9:00 pm KSMF 89.1/Rogue Valley
 KSBA 88.5/Coos Bay
 KSKF 90.9/Klamath Falls**

Siskiyou Music Hall
 Music Hall continues with classical music until 2:00 a.m.

9:00 pm Le Show
 Harry Shearer mixes music with outrageous comedy and satire.

10:00 pm Ask Dr. Science
 Late night nuttiness.
Local funding by the Gateways Program of Douglas Community Hospital, Roseburg

10:02 pm American Jazz Radio Festival
 A weekly series of jazz in performance, produced by NPR. (This program is repeated Sundays at 2:00 pm on KSMF, KSBA and KSKF)

Jan 4 Bobby McFerrin The Voice - solo. What could be better?

Jan 11 The Modern Jazz Quartet is featured in a recent performance.

Jan 18 Martin Luther King Day is celebrated with the premiere live performance of John Carter's composition "Shadow on the Wall."

Jan 25 Trio Malambo, with Phillip Tabane plays a hybrid of jazz and Afro-pop.



12:00 midnight Post Meridian
 The best in jazz. Call in your requests.

2:00 am Sign-Off

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Friday

* by date denotes composer's birthday

- 5:00 am Morning Edition
6:50 am Local News
6:57 am Russell Sadler

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Morning Edition continues until 9:00 am

- 7:00 am Ante Meridian
Regional news at 7:30, 8:30, 9:00 and 9:30 am, plus:

- 7:37 am Star Date
8:37 am Ask Dr. Science
9:57 am Calendar of the Arts

- 10:00 am - 2:00 pm First Concert
Jan 5 MOZART: Piano Concerto No. 23
Jan 12 BRAHMS: Symphony No. 4
Jan 19 MOZART: "Hafner" Serenade
Jan 26 ELGAR: Enigma Variations

12:00 n News
Headlines, weather and the Calendar of the Arts.

1:30 pm Music from Washington
Concerts recorded in the nation's capitol.
Jan 5 The Lydian String Quartet performs music by Beethoven and Brahms; and pianist John Browning performs works by Schubert, Haydn, Debussy and Liszt.

Jan 12 The Emerson String Quartet performs Schubert's Quartet in a minor, OP. 20, No. 1; and the Quartet in B-flat, Op. 130 by Beethoven.

Jan 19 Pianist Alfred Brendel performs a recital of works by Schubert.

Jan 26 Cellist Julian Lloyd Webber and pianist John Lenehan perform music by J.S. Bach, Britten, Faure and Shostakovich.

3:30 pm Marian McPartland's Piano Jazz
Each week features Marian McPartland in

performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz. (Repeated on KSMF, KSBA and KSKF Saturdays at 3:00 pm).

Local funding by Piano Studios and Showcase, Medford

Jan 5 Gerry Mulligan is a legendary baritone saxophonist who also composes and performs symphonic music. Here he plays "Ontet", and joins Marian for a duet of "Blues Angst."

Jan 12 An all-new season of *Piano Jazz* begins with a visit from the bright young pianist Michel Camilo.

Jan 19 Shirley Horn is a rare singer and gifted pianist, and she and Marian play a duet of "Sonny Moon for Two."

Jan 26 The Rogue Valley's own Patti Moran McCoy is Marian's guest. Reunited at the KSOR 20th Anniversary celebration last year, this program was taped shortly afterward. Patti and Marian play an unorthodox version of "Oleo" by Sonny Rollins.

- 4:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5 Coos Bay
KSKF 90.9/Klamath Falls

Fresh Air

Terry Gross provides interviews, reviews and news headlines until 5:00 pm.

4:30 pm The Jefferson Daily
KSOR's weekday report on events in Southern Oregon and Northern California.

5:00 pm All Things Considered
Local funds by John G. Apostol, M.D., Medford; Drs. Johnson, Nitzberg, Morris & Collins, Southern Oregon Family Practice Group, Ashland; Earl H. Parrish, M.D., Medford; Computerland of Medford; and Hardin Optical of Bandon.
Funding on KSBA provided by Unicom, Coos Bay; Checkerberry's Flowers and Gifts, Coos Bay; and Comp-U-Talk, Coos Bay

- 6:30 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

The Jefferson Daily
Repeat of the 4:30 KSOR broadcast.

6:30 pm Star Date
Local funding by Doctors of Optometry Douglas Smith and Richard Nelson; the Allen Johnson Family; the Northwest Nature Shop of Ashland; and Burch and Burnett of Coquille

- 6:32 pm Siskiyou Music Hall
Jan 5 WEBER: Clarinet Concerto No. 2
Jan 12 CHOPIN: 24 Preludes
Jan 19 JANACEK: String Quartet No. 2
Jan 26 BEETHOVEN: Sonata, Op. 31, No. 3



8:00 pm Music of the Baroque In Concert
Arthur Wickman conducts Chicago's Music of the Baroque Ensemble.
Individual program listings not yet announced at press time.

10:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Music Hall continues with classical music until 2:00 am.

10:00 pm Ask Dr. Science
A Friday night dose of Duck's Breath Humor.
Local funding by the Gateways Program of Douglas Community Hospital in Roseburg

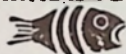
10:02 pm Afropop Worldwide
Afropop expands its focus to include great music from Brazil, North Africa and the Caribbean. Join Georges Collinet for some of the hottest rhythms in the world.

11:00 pm World Beat
Host Chris Wood presents reggae, soca, zouk, afropop, highlife, Brazilian pop, calypso, *nueva cancion* and all kinds of other great pop music from around the world. An upbeat end to your week.

2:00 am Sign-Off

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Saturday

* by date denotes composer's birthday

6:00 am Weekend Edition

NPR's weekend news magazine, hosted by Scott Simon. Includes:

7:37 am Star Date

Local funding by *Doctors of Optometry Douglas Smith and Richard Nelson*; the *Allen Johnson family*; the *Northwest Nature Shop of Ashland*; and by *Burch and Burnett of Coquille*

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

Weekend Edition continues until 10:00 am

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning, along with features and an occasional surprise. Includes:

8:30 am Nature Notes with Frank Lang

9:00 am Calendar of the Arts

10:00 am Jazz Revisited

Funding for local broadcast is provided by Gregory Forest Products in Glendale and its Veneer Plant in Klamath Falls.

(Due to early opera air times, *Jazz Revisited* will

begin at 9:30 am on January 6)

KSMF 89.1/Rogue Valley

KSBA 88.5/Coos Bay

KSKF 90.9/Klamath Falls

10:00 am Car Talk

The Tappet Brothers (Tom and Ray Magliozzi) mix wisecracks with expert automotive advice.

Funding on KSMF by *Ed's Associated Tire, Medford*

Funding on KSBA by *Trim Auto Body, North Bend*

11:00 am Vintage Jazz with Robin Lawson

2:00 pm Four Queens Jazz Night

A series of live performances recorded in Las Vegas.

3:00 pm Marian McPartland's Piano Jazz

A repeat of Friday's broadcast.

10:30 am Metropolitan Opera

Local funding by Sun Studs, Roseburg

Jan 6 Wozzeck by Alban Berg. James Levine conducts, and the cast includes Hildegard Behrens, James Jones, Graham Clark, Aage Haugland, and Donald McIntyre. (Note: This broadcast begins at 10:00 am)



The Metropolitan Opera enters into its 50th season and is heard regularly every Saturday. Shown here is a scene from *Porgy and Bess* which will be broadcast January 27 at 10:30 am.

Jan 13 Turandot by Puccini. Nello Santi conducts, and the cast includes Gwyneth Jones, Aprile Milo, Vladimir Popov, and John Macurdy.

Jan 20 Così fan tutte by Mozart. James Levine conducts, and the cast includes Margaret Price, Tatiana Troyanos, Jerry Hadley, and Richard Van Allan.

Jan 27 Porgy and Bess by Gershwin. James Levine conducts, and the cast includes Leona Mitchell, Gwendolyn Bradley, Camellia Johnson, Ben Holt, Simon Estes, and Gregg Baker.

2:00 pm The San Francisco Symphony

Jan 6 Herbert Blomstedt conducts *Machault mon chou* by Charles Wuorinen; the Piano Concerto in G by Ravel, with soloist Imogene Cooper; and the *Symphonie fantastique* by Berlioz.

Jan 13 Jerzy Semkow conducts *The Unanswered Question* by Charles Ives; the Violin Concerto in a minor, Op. 53 by Dvorak, with soloist Midori; and the Symphony No. 2 in C, Op. 61 by Schumann.

Jan 20 Herbert Blomstedt conducts the Canon and Gigue in D by Johann Pachelbel; *Nobilissima visione* by Hindemith; and the Piano Concerto No. 2 in B-flat, Op. 83 by Rachmaninov, with soloist Andras Schiff.

Jan 27 Jerzy Semkow conducts the *Scottish fantasy* for Violin and Orchestra, Op. 46 by Bruch, with soloist Raymond Kobler; and four works by Wagner: the Overture to *Rienzi*, the Preludes to Acts I and III of *Lohengrin*, Siegfried's Funeral Music from *Götterdämmerung*, and the Prelude and Liebestod from *Tristan und Isolde*.

4:00 pm The Studs Terkel Almanac

The weekly best of Studs' daily Chicago broadcast features interviews, readings, and occasional surprises.

Jan 6 Studs visits with members of the Emerson String Quartet.

Jan 13 Studs talks to Michael Dorris, author of *The Broken Chord*, a book about Fetal Alcohol Syndrome.

Jan 20 Studs reads two short stories by Nadine Gordimer, "The Moment the Gun Went Off," and "Correspondence Course."

Jan 27 Studs hosts a panel discussion about stress suffered by police officers.

5:00 pm All Things Considered

6:00 pm Star Date

Local funding by *Doctors of Optometry Douglas Smith and Richard Nelson*; the *Allen Johnson family*; the *Northwest Nature Shop in Ashland*; and *Burch and Burnett in Coquille*.

6:00 pm KSMF 89.1/Rogue Valley
KSBA 88.5/Coos Bay
KSKF 90.9/Klamath Falls

Siskiyou Music Hall
Classical music until 2:00 am

6:02 pm A Prairie Home Companion

Garrison Keillor returns to live radio with a lively mixture of "classic" American music, his patented humor. Keillor also says he will "yank a couple of

characters from Lake Wobegon and make them live in Manhattan for a while."

The program will share its time slot with the new *American Radio Company of the Air*, which returns in February.

8:00 pm Sandy Bradley's Potluck

From Seattle, Sandy Bradley brings you a weekly variety show of music, comedy and fun.

9:00 pm Bluesstage

Hosted by actress/singer Ruth Brown, this NPR production is the first nationwide series devoted to live blues performances.

Jan 6 Ruth Brown, host of the show, is joined by Albert Collins, Earl King, Dr. John, A.C. Reed, and Lowell Fulson in a live show from New York.

Jan 13 Johnny Copeland plays his hot blues guitar, and we hear the vocal harmonies of the Persuasions.

Jan 20 Anson Funderburgh and the Rockets and harp player Sam Myers are featured.

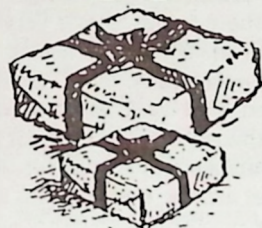
Jan 27 Memphis soul queen Carla Thomas is heard, along with delta-style guitarist Sonny Rhodes, and Johnny Copeland.

10:00 pm The Blues

Great blues from Chicago style to delta style, and in-between.

2:00 am Sign-Off

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A Very Special Program

Continued from Page 22

"Our program has focused on academic growth," she says. "I felt we needed to add self-expression activities."

For Corky Feskens, Jackson County ESD (Education Services District) administrator, Very Special Arts offers the potential for applying new strategies for working with special education students. A \$2000 SORD (Southern Oregon Resource Development) grant gave ESD the ability to move the program into classrooms throughout southern Oregon. A day-long inservice offered to special education teachers throughout the county last August drew seventy-five participants who were trained in methods and techniques to bring experiences in fiber arts, music, and dance to local disabled students.

Since one of the missions of the Arts Council of Southern Oregon is to promote lifelong learning in the arts for all people, and since Very Special Arts represents an opportunity to reach a group of people that has not been adequately served, Brooke Friendly believes Very Special Arts is an important aspect of the Art Council's function. She sees Very Special Arts continuing to grow as more teachers are trained in arts for the disabled. One of her plans for the future is a workshop for parents to teach them to help children learn the importance of the arts in all our lives—and, of course, there is this year's Very Special Arts Festival. With more artists trained in Very Special Arts, more teachers interested, and more general awareness in the public, the Festival this April promises an extra surge of excitement and artistic endeavor for all participants.

Welles Bretherton is a free-lance writer living in Ashland.

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Repertory Theatre Orchestra, and the San Francisco Bach Society.

The "other" jobs there were not keeping up with the monetary reality, and so the couple began looking out of the area for employment, agreeing that the first job offering either of them got they would accept. As it turned out, the employer was the Klamath County School District, who offered Judy a job as music teacher at one of its elementary schools. The Swans "flew" to Klamath Falls. That was almost ten years ago.

After a year and a half teaching eleven classes a day with additional instruction before and after school and holiday programs, Judy realized the role of music teacher would never allow her to pursue her real goal of musical performance. In addition, the all-day, every-day singing was taking a toll on her voice. So it was out of the classroom and into the bakery.

Soon the bakery expanded from one room to two, with baked goods and light luncheon fare. And, of course, music.

"People are always asking us, what is that? Is it a tape?" says Judy, referring to the background music they use at the bakery. "It's KSOR. That's all we ever play." While the Swans usually pick jazz and new age to listen to, their own performance choices are almost 100% classical.

"Except for musicals," Judy says, and Ted answers, "But that's just American opera."

Both of them love the opera in either American or European forms, and they are pleased to see what they consider a heightened appreciation of the art form among Americans. ("Look at those ads for laundry detergent and luxury cars that use Puccinni and other operatic music," says Ted.) Judy says audience members often comment to her after hearing her perform an opera that they were pleasantly surprised at their

enjoyment of it and that they intend to seek out other such fare. Both Swans feel such appreciation results from wider exposure through the media and also from the improved quality of singers in the past decade.

Programs like Art in the Schools, in which the Swans have been involved, also lead to a higher degree of musical appreciation in large segments of American population, especially in rural areas where such performances are not otherwise available.

In addition to tours and engagements, the Swans have taken other steps toward their goal of musical independence. They have learned, for instance, that professional audition tapes are "absolutely essential" (they use the Webb Staunton Studios formerly based out of Tulalake, California) and now situated in Phoenix, Oregon) and are also considering tapes for retail sale at concerts, since "people have been asking to buy them."

Judy, whose mother is a published music composer, is currently working on some new-age compositions to submit for acceptance; and both Swans teach private lessons, Ted on the flute and Judy both in voice and piano.

Perhaps before long all this will pay off enough to end what Judy refers to as the "Cinderella complex" one day singing in *Colorado* in Denver and the next back as a scullery maid pouring coffee in Klamath Falls.

The only Swan Song this couple expects is the one emitting from the darkened interior of their bakery, closed forever in lieu of their other, "real" life as professional musicians.

Ann McGill is a Klamath native, writer, mother, and school volunteer. With her husband, Ron, she is partner in a farming company cultivating 3500 acres of cereal grains.

Antenna

YOU CAN see them
by the thousands
from highway 95,
searching the sky for signals,
atop the roofs
of row after row
of row houses
in the ordered streets
of old Philadelphia,
reaching for news
of the hockey game
or another elderly couple
brutally beaten
or for early warning
of the holocaust,
so that the people inside
can know first
that there is nothing to do
but die.

Pigeons get the news first
as they roost on the antennae,
watching the abstract art
of their white droppings
form scat amoebas on the red brick roofs
that the critics will never see,
while the denizens of the city wait
for a four inch face
to tell them
what it is that matters
and what to let go,
as pale moths
eat grandpas' clothes in attics
and mice sleep in closets,
waiting to explore
drawers that won't open
and to scurry under doors

that have lost their knobs
to chew old newspapers,
piled in the cellars,
where bare brick walls sweat
faded yellow wallpapers
off the rooms upstairs
where the people sit,
after work,
watching the news,
while the antennae try
to steal meaning
from the sky.

— James Freeman

WE HAVEN'T A CLUE
as to outcome;
coincident confluences—the luck of the draw
hunches, history, Hail Marys
and chutzpah
limp us through lifetimes.
But no one knows;
not really
despite rantings and claims to be
certitude's intimates
we're all labrynthian travelers
mapless
with faith

MY GRANDMOTHER BROUGHT
the distant siren's tension among
the peace of our unaffected home
with
words that spoke the compass of
her soul and never let us, untouched,
hear
a
siren's song
again.
"Poor somebody," she said.

THE CAMERA SENSED
what other lenses
once had seen
only to forget
in the flow of time
and flood of presence.
Lost focus regained
through the
frozen poignance
of one captured instant

UNBID ECHOES OF RESIGNATION
sigh
through now-new canyons
bathing mountains
in the
inevitable
sounds
of
parting

— *James DePreist*

James Freeman's work has appeared before in the *Guide*. While he now lives in Pennsylvania and teaches at Bucks County Community College, he has lived in Ashland and still returns every summer. He is finishing a novel about Ishi.

James DePreist's poems are from his new collection, *The Distant Siren* (Willamette University Press). James DePreist is Conductor of the Oregon Symphony and Musical Director of the Britt Classical Festival.

We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped, self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR *GUIDE*, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 10 and noon.

1 thru 15 Exhibit: "Art Glass Review"

Vessels by Plum Tree Glass and illuminated sculptures by Dutch Schulze.
The Rick Cook Wood Gallery
705 Oregon Street
(503) 332-0045 **Port Orford.**

1 thru 1990 Exhibit: "Making Tracks: The Impact of Railroad in the Rogue Valley"

The Jacksonville Museum of Southern Oregon History
(503) 899-1847 **Jacksonville.**

1 thru 1990 Exhibit: "HANNAH: Pioneer Potters on the Rogue"

The Jacksonville Museum of Southern Oregon History
(503) 899-1847 **Jacksonville.**

1 thru 27 Exhibit: David Lance Goines - poster art

The Schnelder Museum
Southern Oregon State College
1250 Siskiyou Boulevard
(503) 482-6245 **Ashland.**

1 thru 28 Theater: J.R.R. Tolkien's "The Fellowship of the Ring: Book II", adapted and directed by Michael O'Rourke with music by Kent Harrison.

The Actors' Theater
295 East Main Street
(503) 482-9659 **Ashland.**

1 thru January Theatre: "The Lion, the Witch and the Wardrobe" by C.S. Lewis.

Fridays and Saturdays at 7:30
Sundays at 2 pm
Minshall Theatre, 101 Talent Avenue
(503) 482-9659 **Talent**

1 thru 31 Exhibit: Seascapes by Patsee Hunter Parker and Ceramics by Hiroshi Ogawa. 10 am to 5:30 pm.

Second Street Gallery
175 Second Street
(503) 347-4133 **Old Town Bandon**

1 thru 2/2 Exhibit: Patricia Finch - Oil Paintings

The Roaring Sea Gallery
Highway 101 at Whale Cove Restaurant
(503) 332-4444 **Port Orford.**

2 thru 31 Exhibit: Watercolor Society of Oregon.

Gallery Hours: 1:00 to 5:00 pm
Monday thru Friday
The Art Gallery
Whipple Fine Arts Building
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**

5 thru 21 Exhibit: "A Winter Public Hanging" Works of all mediums by Oregon Artists.

The Coos Art Museum
235 Anderson Avenue
(503) 267-3901 **Coos Bay.**

5 thru 31 Exhibit: Lily P. Rhorer, Greg Webster, Jerry and Lin Cook Harpster.

Artists' Reception - Friday, January 5th, 7 to 9 pm
Gallery Hours: 11 am to 6 pm
Monday thru Friday and 1 pm to 4 pm Saturday.
Umpqua Valley Arts Center
1624 West Harvard Blvd.
(503) 672-2532 **Roseburg.**

10 Lecture: An Explorer Series

Presentation by Ken and Jan Warren on "The Indo-USA Chenab River Expedition."
7:30 pm SOSC Stevenson Union Arena
Southern Oregon State College
1250 Siskiyou Blvd.
(503) 488-0333 **Ashland.**

10 Book Review: Books and Bagles

12:00 noon in the UCC Library
Umpqua Community College
1140 Umpqua College Road
(503) 440-4600 **Roseburg.**



Lafayette String Quartet

12 Concert: Lafayette String Quartet with

guest pianist Victor Steinhardt.
8:00 pm Music Recital Hall
Southern Oregon State College
(503) 482-5017 **Ashland.**

13 Concert: "Don Loftus in Concert"

8:00 pm
On Broadway Theater
226 So. Broadway
(503) 269-2501 Coos Bay.

14 Concert: The Harvey Pittel Quartet

3:00 pm in the Jacoby Auditorium
Umpqua Community College
1140 Umpqua College Road
(503) 672-0494 Roseburg.

19 Concert: The Portland Baroque Orchestra

8:00 pm in the Jacoby Auditorium
Umpqua Community College
1140 Umpqua College Road
(503) 673-0728 Roseburg.

20 Klamath Symphony performs "An Evening at the Pops"

7:30 pm. Free.
Ross Ragland Theatre
(503) 884-LIVE Klamath Falls.

21 Concert: Rogue Valley Symphony and Chorus, Beethoven's Ninth Symphony

4:00 pm
South Medford High School
(503) 482-6353 Ashland.

24 Book Review: Book and Breakfast

6:30 am
Douglas County Justice Hall Cafeteria
(503) 440-4308 Roseburg.

26 and 27 Exhibit: Art About Agriculture

1990. Juried art by professional
northwestern artists.
Withycombe Hall 171
Oregon State University
(503) 737-0123 Corvallis.

27 Concert: The Northwest Bach Ensemble.

A concert celebrating the birthdate of
Wolfgang Amadeus Mozart featuring some
of the composer's best-loved chamber
music. 8:00 pm

SOSC Music Recital Hall

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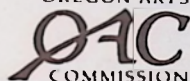
27 Concert: "Women, Women, and Song"

Sponsored by the Ashland Folk Music Club
8:00 pm
Carpenter Hall
44 South Pioneer Street
(503) 488-1561 Ashland.

30 Ballet: Ballet Folclorico Nacional De Mexico. 7:30 pm

COS Theater
College of the Siskiyous
800 College Avenue
(916) 938-5333 Weed.

OREGON ARTS



Published with funding assistance from the
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Guide Arts Events Deadlines

March Issue: January 15

April Issue: February 15

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Calendar of the Arts Broadcast

Items should be mailed well in advance
to permit several days of announcements
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Mail to: KSOR Calendar of the Arts,
1250 Siskiyou, Ashland, OR 97520.



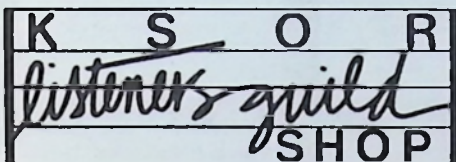
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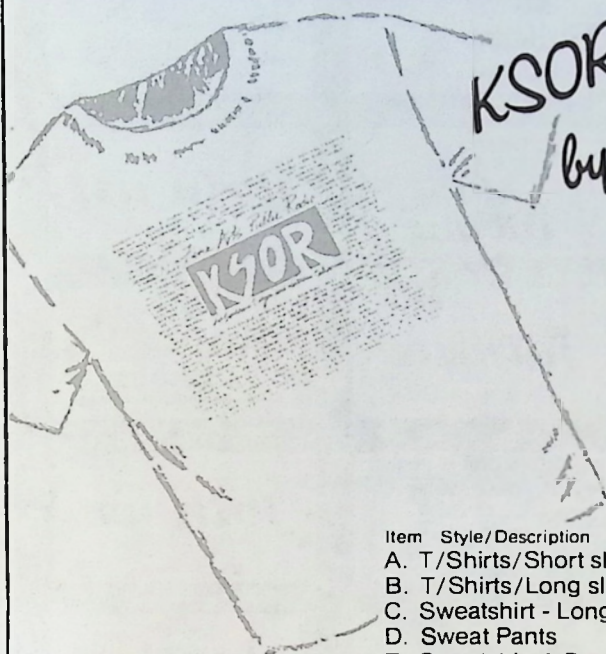
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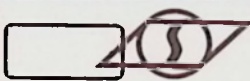
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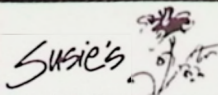
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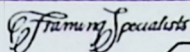
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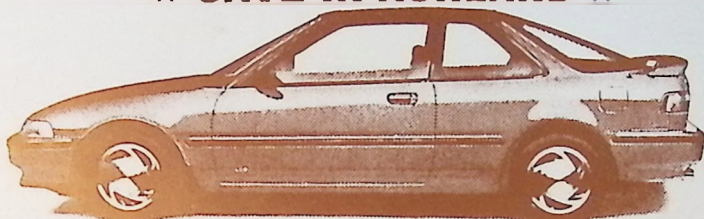
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